

GABE

COME WITH ME.

DOCTOR MADDEN

Discovered unconscious at home.

GABE

THERE'S A WORLD WHERE WE CAN BE FREE...

DOCTOR MADDEN

Multiple razor wounds to wrists and forearms. Self-inflicted.

GABE

COME WITH ME.

DOCTOR MADDEN

Saline rinse, sutures and gauze. I.V. antibiotics. Isolated, sedated and restrained.
Damn it.

(Gabe holds out his hand. A moment, then Diana takes it, and follows him off.)

MUSIC CHANGES.)

#15a - E.C.T.

START →

(DOCTOR MADDEN)

ECT is indicated.

(Dan joins him, at the hospital.)

DAN

Wow. I mean—they still do that?

DOCTOR MADDEN

We do, yes. It's the standard in cases like this. She's got a long history of drug therapy and resistance, she's acutely suicidal—it's really our best option.

DAN

That's kind of terrifying.

DOCTOR MADDEN

It's not. The electricity involved is barely enough to light a hundred-watt bulb.

DAN

(wry)

Oh, if it's just a hundred-watt bulb...

DOCTOR MADDEN

It's safer than crossing the street, and the short-term success rate is over eighty percent.

DAN

I thought she was better...

DOCTOR MADDEN

Sometimes patients recover just enough strength to follow through on suicidal impulses, but not enough strength to resist them.

DAN

Well, that seems very...fucked.

DOCTOR MADDEN

Yes.

(hands Dan a clipboard)

Legally, we need her consent. Hospital policy is we need yours, too.

DAN

I don't think she's gonna go for this.

DOCTOR MADDEN

Mister Goodman, we can administer the ECT and you can bring her home in ten days. Or we can keep her sedated for forty-eight hours, then discharge her and wait for her to try again. Look—go home. Take the night. We'll talk to her in the morning.

(MUSIC CHANGES.

End

#16—*I've Been*

Doctor Madden goes.

Dan is at home.)

DAN

STANDING IN THIS ROOM,
WELL, I WONDER WHAT COMES NOW.
I KNOW I HAVE TO HELP HER—
BUT HELL IF I KNOW HOW.

AND ALL THE TIMES THAT I'VE BEEN TOLD
THE WAY HER ILLNESS GOES—
THE TRUTH OF IT IS NO ONE REALLY KNOWS.

AND EVERY DAY THIS ACT WE ACT GETS MORE AND MORE ABSURD...
AND ALL MY FEARS JUST SIT INSIDE ME, SCREAMING TO BE HEARD...
I KNOW THEY WON'T, THOUGH—NOT A SINGLE WORD.

(Dan starts to clean up after Diana. Gabe appears and watches him.)

(GABE)

AND I NEED YOU
TO NEED ME
IT'S NO SURPRISE —
I'M ALIVE...
SO ALIVE...
I'M ALIVE.

(Natalie, with backpack, has just arrived home from school.)

NATALIE

Four times a week? That's a lot, isn't it?

DAN

It's what the doctor recommended.

NATALIE

(after a pause)

This is never going to get better, is it?

(Gabe joins them, listening.)

He's never going away.

DAN

I don't know, Natalie.

NATALIE

This is one of those moments when you could just be a typical parent and lie and say yes.

DAN

Yes.

NATALIE

Thanks. That's comforting.

(Dan is silent at first, and Natalie turns to go...)

GABE

I AM FLAME AND I AM FIRE

I AM DESTRUCTION, DECAY, AND DESIRE —

I'LL HURT YOU...

(...but he follows her with...)

DAN

You know, Natalie...

← START

GABE

I'LL HEAL YOU...



DAN

It's not all about your comfort.

GABE

I'M YOUR WISH, YOUR DREAM COME TRUE,

AND I AM YOUR DARKEST NIGHTMARE TOO.

I'VE SHOWN YOU...

DAN

It's about helping your mother.

GABE

I OWN YOU

NATALIE

As always.

(She goes, and Gabe turns to Dan.)

← End

GABE

AND THOUGH YOU MADE ME,
YOU CAN'T CHANGE ME -
I'M THE PERFECT STRANGER WHO KNOWS YOU TOO WELL.

AND I'M ALIVE
I'M ALIVE
I AM SO ALIVE,
AND I'LL TELL YOU THE TRUTH IF YOU LET ME TRY.

YOU'RE ALIVE
I'M ALIVE
AND I'LL SHOW YOU WHY
I'M ALIVE...
SO ALIVE...
I'M ALIVE.

(Gabe finds Natalie in the bathroom. He opens the medicine cabinet for her. She looks inside, and pulls out a pill bottle.)

NATALIE

Risperdal?

GABE

I'M ALIVE...

DAN

(half beat)

Uhh...

(turns, looking for relief)

Ah!

(Doctor Madden appears.)

DOCTOR MADDEN

Diana? This way, please.

(She walks past him into his inner office, studying him. Once she's past him -

#11a - Doctor Rock

A CHORD, lights hit, and he's briefly a rock star.

YEAH...

START

DIANA

(spins around; lights restore)

What did you just say?

DOCTOR MADDEN

(a doctor again:)

I said welcome. Have a seat. It's nice to meet you.

(Watching him suspiciously, she does. She sits, turns, and another CHORD and he's a rock star again.)

LET'S GET IT ON NOW, BABY.

DIANA

Excuse me, what?

DOCTOR MADDEN

(now not a rock star:)

I said, let's get started. Are you...nervous, Diana?

DIANA

I am, a little. A bit out of breath. Tingly, actually. Now you go.

DOCTOR MADDEN

Well, let's start by getting to know each other a bit. Psychotherapy and medication work best in tandem, but we can try the first alone, and see how far we get. Why don't you tell me -

(A sudden CHORD and he's a rock star again.)

DOCTOR MADDEN

BAY-BEE...WHAT'S YOUR HISTORY

WHERE'D YOU GO AND WHO'D YOU SEE? YEAH.

(And just like that he's not a rock star.)



DIANA

Um. My history?

(He nods mildly.)

Well—I was diagnosed bipolar, um, wow, sixteen years ago? But it turned out bipolar didn't totally cover it.

DOCTOR MADDEN

Often the best we can do is put names on collections of symptoms. It's possible bipolar has more in common with schizophrenia than depression.

DIANA

When I was young, my mother called me "high-spirited." She would know. She was so high-spirited they banned her from the PTA.

DOCTOR MADDEN

Sometimes there's a predisposition to illness, but actual onset is only triggered by some...traumatic event.

DIANA

I never know what to say when I have to go over all this. It starts to sound like some story I tell that's about some other person entirely.

DOCTOR MADDEN

Why don't you tell me about the last time you truly felt happy.

(She has no answer for him.)

Were you happy when you got married?

DIANA

I thought I was.

DOCTOR MADDEN

There's a difference between being happy and just thinking you're happy?

DIANA

Most people who think they're happy just haven't thought about it enough. Most people who think they're happy are actually just stupid.

DOCTOR MADDEN

I see. Were you happy when your son was born?

(MUSIC CHANGES.)

#12 - I'm Alive

DIANA

My son?

(Gabe appears, watching.)

DOCTOR MADDEN

Tell me about him.

DIANA

About my son?

DOCTOR MADDEN

Why is he still around? Who is he? What is he?

END

(Diana does not answer. Gabe sings.)

GABE

I AM WHAT YOU WANT ME TO BE,
AND I'M YOUR WORST FEAR—YOU'LL FIND IT IN ME.
COME CLOSER...
COME CLOSER...

DOCTOR MADDEN

Where does he come from, do you think?

(Doctor Madden and Diana sit in silence...)

GABE

I AM MORE THAN MEMORY—
I AM WHAT MIGHT BE, I AM MYSTERY.
YOU KNOW ME—
SO SHOW ME.

(...as Gabe circles them.)

WHEN I APPEAR IT'S
NOT SO CLEAR IF
I'M A SIMPLE SPIRIT OR I'M FLESH AND BLOOD...

(Now rockstar lights hit him and he sings to us.)

BUT I'M ALIVE
I'M ALIVE
I AM SO ALIVE,
AND I FEED ON THE FEAR THAT'S BEHIND YOUR EYES.

(DAN)

I WAS HERE,
AT HER SIDE,
WHEN SHE CALLED,
WHEN SHE CRIED...
HOW COULD SHE LEAVE ME ON MY OWN?
WILL IT WORK?
THIS CURE?
THERE'S NO WAY
TO BE SURE...
BUT I'M WEARY TO THE BONE.

AND WHENEVER SHE GOES FLYING
I KEEP MY FEET RIGHT ON THE GROUND -
OH, NOW I NEED A LIFT AND THERE'S NO ONE AROUND.

(As Dan finishes cleaning, he and Gabe both sing without words. Then:)

AND I'VE NEVER HAD TO FACE THE WORLD
WITHOUT HER AT MY SIDE...
NOW I'M STROLLING RIGHT BESIDE HER
AS THE BLACK HOLE OPENS WIDE...
MINE IS JUST A SLOWER SUICIDE.

I'VE BEEN HERE,
FOR THE SHOW,
EVERY HIGH,
EVERY LOW...
BUT IT'S THE WORST WE'VE EVER KNOWN.

SHE'S BEEN HURT
AND HOW
BUT I CAN'T
GIVE UP NOW
CAUSE I'VE NEVER BEEN ALONE...
I COULD NEVER BE ALONE.

(Natalie enters.)

NATALIE

Dad. Why didn't you take me with you?

(MUSIC CHANGES.)

START

16a - Dad, That's Bullshit!

DAN

We don't see much of you these days. Is this Henry a good influence?

NATALIE

Like, compared to what?

DAN

Okay, that's fair.

(SPLIT SCENE:

Lights on Diana, in a bathrobe, with Doctor Madden at the hospital. Gabe looks on.)

DOCTOR MADDEN

The aftereffects are minimal. You'll feel a bit like you have a hangover.

GABE

Mom, don't let them do this. It causes brain damage.

DAN

Your mother's in for a new treatment. ECT.

NATALIE

Okay - L-M-N-O-P - what is that? - I don't know.

DAN

Electroconvulsive therapy. Shock therapy.

DOCTOR MADDEN

A minority of patients report some memory loss, but it's usually not much memory.

GABE

How do you know how much memory you've lost if you've lost it?

NATALIE

You're kidding, right? Dad! That's bullshit.

(MUSIC CHANGES.)

#17 - Didn't I See This Movie?

DAN

Language.

DOCTOR MADDEN

Patients have said it's like becoming a new person.

NATALIE

It's bullshit. She trusts you.

(Natalie turns and runs off, and Dan follows.)

DAN

Natalie!

End

DIANA

DIDN'T I SEE THIS MOVIE,
WITH MCMURPHY AND THE NURSE?
THAT HOSPITAL WAS HEAVY
BUT THIS CUCKOO'S NEST IS WORSE.
AND ISN'T THIS THE ONE WHERE
IN THE END THE GOOD GUYS FRY?
DIDN'T I SEE THIS MOVIE
AND DIDN'T I CRY?
DIDN'T I CRY?

DOCTOR MADDEN

The modern procedure's clean and simple. Hundreds of thousands of patients receive it every year.

DIANA

WHAT MAKES YOU THINK I'D LOSE MY MIND FOR YOU?
I'M NO SOCIOPATH.
I'M NO SYLVIA PLATH.
I AIN'T NO FRANCES FARMER KIND OF FIND FOR YOU...
SO STAY OUT OF MY BRAIN—
I'M NO PRINCESS OF PAIN.

DIDN'T I SEE THIS MOVIE
WHERE THE DOCTOR LOOKED LIKE YOU?
WHERE THE PATIENT GOT IMPATIENT
AND SAID, "SORRY, DOC, I'M THROUGH.
I KNOW WHERE THIS IS GOING,

AND I KNOW WHAT YOU'RE ABOUT—
'CAUSE I HAVE SEEN THIS MOVIE
AND I WALKED OUT."
I WALKED OUT.
I'M WALKING—

(Dan enters. He nods to Doctor Madden, who goes.

MUSIC CHANGES.)

START HERE: _____

HENRY

Sounds good.

NATALIE

I still have this practice room for seven and a half minutes.

HENRY

Yeah, I mean, I know — I just like to listen. I'm Henry.

NATALIE

Natalie.

HENRY

Yeah. I mean, I know.

NATALIE

It's a little creepy that you know.

HENRY

We've gone to school together for, like, six years.

NATALIE

Really?

HENRY

I sit behind you in four classes.

NATALIE

Uh-huh. Also creepy.

HENRY

You're in here a lot. Before school, and after.

NATALIE

Right. Seven minutes.

(A brief moment, and Henry turns to go.)

You give up way too easily.

(Henry stops and turns back to her.)

HENRY

Uh. You're kind of a confusing person.

NATALIE

You should meet my mother.

(She attacks the keys.

_____ End

(Diana is frozen in a waltz dip with Doctor Fine.

Gabe, Natalie, and Henry disappear.

Dan is left alone again.)

DAN

THEY SAY LOVE IS BLIND, BUT BELIEVE ME — LOVE IS INSANE.

(Doctor Fine lifts Diana to her feet.

Dan leaves the car and goes to retrieve her.)

DOCTOR FINE

Goodman, Diana. Seven weeks.

DIANA

I don't feel like myself. I mean, I don't feel anything.

DOCTOR FINE

(grunts, then writes:)

Hmpf. Patient stable.

(Lights

#5 — Perfect For You

START:

Henry and Natalie at his house. He's packing the bowl of a bigass bong.)

NATALIE

Your mom is, like, in the next room.

HENRY

She's in denial — it's totally convenient.

(He takes a hit from the bong, then offers it. Natalie just looks at it, then him.)

Dude. It's therapeutic.

NATALIE

Right, it's medical marijuana to treat your ADD.

HENRY

(takes another hit, then:)

Totally...huh?

NATALIE

I don't put anything into my mouth that's on fire.

HENRY

(He goes to kiss her. She pulls away abruptly.)

NATALIE

Look. I can't do this. Not with my life. I'm like one fuckup from disaster.

(MUSIC CHANGES.)

HENRY

Your life is not a disaster. The environment is a disaster. Sprint is a disaster.

NATALIE

You're stoned.

End

HENRY

OUR PLANET IS POISONED, THE OCEANS, THE AIR,
AROUND AND BENEATH AND ABOVE YOU.

NATALIE

UM, HENRY, THAT'S TRUE, AND I TOTALLY CARE—

HENRY

I'M TRYING TO TELL YOU I LOVE YOU.

NATALIE

What?

HENRY

THE WORLD IS AT WAR, FILLED WITH DEATH AND DISEASE—
WE DANCE ON THE EDGE OF DESTRUCTION.
THE GLOBE'S GETTING WARMER BY DEADLY DEGREES—

NATALIE

AND THIS IS ONE FUCKED-UP SEDUCTION.

HENRY

THIS PLANET IS PRETTY MUCH BROKEN BEYOND ALL REPAIR...
BUT ONE THING IS WORKING
IF YOU'RE STANDING THERE.

PERFECT FOR YOU...

I COULD BE PERFECT FOR YOU.

I MIGHT BE LAZY, A LONER,

A BIT OF A STONER—IT'S TRUE.

BUT I MIGHT BE PERFECT—

I'LL MAKE MYSELF PERFECT...

PERFECT FOR YOU.

(As the MUSIC BUILDS, Henry's bedroom goes away.)

Act Two

#18a - Entr'acte

(In black: MUSIC.)

#19 - Wish I Were Here

START*Natalie is with Henry outside a club.)*

NATALIE

Come ON. This is my favorite club. Let's go in.

HENRY

Isn't three clubs a little much for a Tuesday night?

(checks his cell)

Wednesday morning?

NATALIE

Oh, come on. They're playing my favorite song.

HENRY

They're all your favorite song. What are you on?

NATALIE

Adderall. Xanax. And Valium. And Robitussin.

HENRY

When did you become a bad influence on me?

NATALIE

Hey, I am under stress. My mom is in a hospital being electrocuted.*(Natalie goes into the club. Henry follows.)**At the hospital, the patient in headcap and gown is rolled in on a gurney. A NURSE and a DOCTOR [Dan and Gabe], in gowns and masks, assist Doctor Madden.)*DOCTOR MADDEN*Good morning, Diana. It's good to see you.*

NATALIE

(shouting over the music)

Seriously - she gets it like every day for two weeks. I can't even deal. I'd never let them fuck with my brain like that.

(She pops a pill and downs it with Red Bull.)

HENRY

(also shouting)

No, you're strictly a do-it-yourself-er.

END

(Doctor Madden leans in to the patient as the others prepare for the procedure.)

DOCTOR MADDEN

I see you've met our anesthesiologist. Now, just breathe normally. Relax. Count backward from one hundred, and before you reach one, you'll be asleep.

(his voice begins to distort)

When you wake up, you may feel some muscle stiffness, disorientation — don't worry. It's completely normal. Diana? Diana? Good.

(He gently places the electrodes against her temples, and suddenly:

MUSIC.

LIGHTS CHANGE...

...and suddenly Diana appears, watching herself on the table.)

DIANA

IN AN INSTANT, LIGHTNING FLASHES
AND THE BURST MIGHT LEAVE ME BLIND —
WHEN THE BOLT OF LIGHTNING CRASHES
AND IT BURNS RIGHT THROUGH MY MIND.

IT'S LIKE SOMEONE DRAINED MY BRAIN OUT,
SET MY FROZEN MIND TO THAW.
LET THE LETHARGY AND PAIN OUT
WHILE I STOOD AND WATCHED, IN AWE.

I AM RIDING ON THE BRIGHTEST BUZZ...
I AM WORLDS AWAY FROM WHO I WAS...
AND THEY TOLD ME IT WOULD CHANGE ME —
THOUGH THEY DON'T KNOW HOW IT DOES.

I HAVE LIVED A LIFE OF CLOUDS AND GREY,
BUT THIS IS CRYSTAL CLEAR...
WISH I WERE HERE.

I IMAGINE IT'S REMARKABLE
EXUBERANT. AUSTERE.
WISH I WERE HERE.
WISH I WERE HERE.

Henry

29 plan - et is pret - ty much 30 bro - ken be - yond all re - pair... 31 but

+Gtr.
Stgs. *p* *mf*

p *F+* *Dm Δ7*
w/Bs. trem. 8's

32 one thing is work - ing 33 if you're stand - ing there. 34

mp *f*

F+ *Dm Δ7* *F#m/C#* *F#m6/C#*

BEGIN 35 36 Tenderly 37 38

Per - fect for you... I could be per - fect for you.

Gtr, Bs OUT

p sub. *w/Cym's* *mp DMaj11*

F#m/C# *F#m6/C#* *F#m7/C#*

w/pizz. Vcl.

39 40 41

I might be la - zy, a lon - er, a bit of a ston - er— it's—

(Vib. out)

V.S.

42

→ 77

78

true. But I might be per - fect...

I'll

Vin.

mf

cresc. poco a poco

arco
Vcl.

F.H.M.

w/arco Bs.

+Cym. roll

79

80

make my - self per - fect...

per - fect for you.

+15mb

f

81

Percussive, driving

82

83

NATALIE:

You square all the cor - ners, I straight-en the curves.

You've got some nerve,

w/Gtr.

f

+Bass pizz.

w/Toms

s's →

84 **HENRY:**
(loco) 85 86 87 **+NATALIE:**

Hen-ry, and I'm just all nerves. But e-ven if eve-ry thing else turns to dirt, we'll be the one

p sub.

p sub.

88 **Tenderly** 89 90

thing in this world that won't hurt.

Gtr.

mp

p

w/Vcl. (bottom note)
(Bs. out)

91 **HENRY:**
(Written pitch) 92 93 *poco rit.* 94 (falsetto)

I can't fix what's fucked up, but one thing I know I can do...

B¹³

END

95 *a tempo* 96 97 NATALIE: *rit.* 98 *freely*
BOTH:
 (unis)
 I can be per-fect for you. I can be per-fect for you. Per-fect for

Glock 8va
 arco Vcl. *mp*
 +Vln. +Cym. roll
 cresc. *mf* *mp*
 +Gtr. *mf* *mp*
 +Bs.
 (No Gtr, Bs)

99 *a tempo* 100 101 (At last, they kiss. Lights. MUSIC CONTINUES under.)
 you. _____

p *mf* *p*

Gtr. (cue only) *Em9* *p*
 w/arco Bs. *mp* +Cym. roll
 8vb

Meno mosso, ♩ = 52

Vamp - out any bar

102 **HENRY:** Nice house. Can I come in?
NATALIE: Oh my, no.
HENRY: Okay.
 (They kiss again. Diana is watching out of a window.
 Gabe finds her, and looks over her shoulder.)

103 **GABE:** Are you spying on your own daughter?
DIANA: When did she get a boyfriend?
 How did I miss this?
GABE: Well...you kinda miss a lot.
DIANA: Do you think they're in love?
GABE: Who knows? They're young, they're horny...
 it happens. (GO) (Gabe goes.)

Em7 *Dadd9*

DAN

START

27

GABE:

28

29

Hey Dad, it's me.

Why can't you see?

DAN:

leave me?

Could you let me go un - der?

Stgs.

f - harshly

Gtr. cont'd. sim.

TACET

F#m 7

A

Bm 7

D

F#m 7

A

30

31

32

I won - der why.

Will you watch as I drown and won - der why?

Are you

mf

PLAY

Bm 7

B

E

B/D#

Asus C#

*mp**f* A

E/G#

33 Are you wait-ing, are you wish-ing, are you want-ing all that she can't give?

bleed-ing? Are you bruised are you bro-

R.H. PLAY

f *mf*

F#m 7 A Bm 7 D

L.H. TACET

35 Are you hurt-ing, are you heal-ing, are you hop-ing for a life to live? Well, so— am I.

- ken? And does it help you to know—that so— am I?

TACET

F#m 7 A Bm 7 B E B/D#

38 39 40 41

Look at me. Look at me.

Tell me what to do tell me who to be so I can

Stgs.

w/Gtr. 16ths on high "E"

Asus C# mp **PLAY** D/A A E D/A A E

f w/Bs. Drs.

42 43 44

And you'll see. I am. I am.

see what you see. I am the one who'll hold you I am the one who'll stay I

Stgs.

Vln, Vcl. 15mb

mf

Dadd9 mf Asus2/C# Dsus2/F# D

Drs. fill Bs. Drs. Sn. backbeat

45 I won't walk a-way. I am...

46 am the one who won't walk a-way. Yeah yeah yeah. I am the one who'll hear you

47

A Asus2/C# Dsus2 F# D tutti rhy. Dsus2 D A Asus2/C#

Rhy: time

48 You don't give a damn. Who I am

49 and now you tell me that I won't give a damn but I know you know who I am.

50

Dsus2/F# D A/C# Bm7 Esus Bm7 *mf* Esus

51

Yeah, yeah, yeah, yeah who I am Yeah, yeah, yeah,

Yeah— yeah— yeah— yeah— That's who I am. Yeah— yeah— yeah— yeah

Stgs. (Vc. 15mb), Gtr. Gtr. +Stgs.

f

f D A E F#m7 E D A

w/Bs. etc.

END

54

yeah who I am Yeah, yeah, yeah, — yeah —

That's who I am. Yeah— yeah— yeah— yeah — That's who I am.

Gtr. +Stgs. ^{8va} Gtr.

E F#m7 E D A E C#7sus C#7

Drs. fill

NATALIE

Piano/Conductor

2. SUPERBOY AND THE INVISIBLE GIRL

Next to Normal

13 14 15

son of steel and daugh - ter of air. He's a he - ro, — a lov - er a

(Gtr. solo)

TACET *mp* D⁵ Dsus² D G

16 17 18

prince— she's not there.

PLAY

D *sfz* C⁵/D tutti

★ **BEGIN**

19 20 21 22

Su - per-boy and the in-vis-i-ble girl... eve - ry-thing a kid ought - a be.

Vln, Vcl 8mb

(Gtr. cont. sim)

f D⁵ C⁵/D D⁵ A⁵/D

wBs.

Drs: Cym's col Gtr.

23 24 25 26

He's im-mor-tal, — for-ev-er a - live — then there's me. —

Vln, Vcl 15mb

G Gsus2 G D5 A⁵/D D

27 More swung (in 2) 28 29

I wish I could fly — and ma-gic-ally ap - pear and

w/Gtr.: time

mf Asus4 A Dsus4 D Asus4 A

Cyms. sim. +Tamb. backbeat

30 31 32 33

dis - ap - pear. I wish I could fly — I'd fly far a-way from —

p

D A7(nc3) D Asus4 A Bm G

(Drs. out)

(Diana gently opens the door)

36 Original feel

34 here. Stgs. *mf* 35 Su - per - boy and the in - vis - i - ble girl— 37 Stgs. *mf* w/Gtr. as before *f* C5/D *f* (Bs. out) +HH Cyms: as before

38 he's the one you wish would ap - pear. 39 He's your he - ro, — for - ev - er your 40 *f* A5/D G (Bs. sim)

41 son — he's not here. — I am here. — 42 Vln. +Vcl 15mb 43 Gsus2 G Dsus4 D Dsus2 D Drs fill

END

44 45 46

DIANA:

You know that's not true. You're our lit - tle pride and joy our

Stgs.

w/Gtr.: time

f Asus4 A Dsus4 D Asus4 A

47 48 49 50 *poco rit.*

per - fect plan. You know I love you.... I love you as much as I

+8vb +15mb

(Solo)

D A7(no3) D Asus4 A Bm *mp* C

w/Vcl.

V.S.

GABE

Piano/Conductor

5. I'M ALIVE

Next to Normal

DAN: You know Natalie...

DAN: It's not all about your comfort.

47 hurt you... 48 49 I'll heal you... 50

Fadd9 Csus2 Fadd9 Csus2 Fadd9 Csus2 Fadd9

BEGIN

51 I'm your wish, your dream come true, 52 and I am your dark - est night - mare too - I've 53 54

Syn. Vcl. Vcl.

G5 G7sus/F G5 G7sus/F Csus2 G5 G7sus/F G5 G7sus/F G5

DAN: It's about helping your mother.

NATALIE: As always.

55 shown you... 56 I own you. 57 58 And

Dadd4 Csus2 Dadd4 Csus2 Dadd4 Csus2 Dadd4

59

Half-Time feel

60 61 62

though you made me, you can't change me—

Cello

w/Gtr. comp

PLAY C

w/Bs. sim.
Drs: time

63 64 65 66

I'm the per - fect stran - ger who knows you too well. And I'm a -

Tempo I

f

G/D B7 C F/C C

67

68 69 70

live— I'm a-live I am so a-live, and I'll tell you the truth— if you let me try— You're a -

f G Csus² G Csus² G Csus² Dsus Csus²

71 live I'm a - live, and I'll show you why I'm a - live...

72

73

Gtr. > > >

G Csus² G Csus² *mf* G

74 So a - live...

75

76 to 88 I'm a - live.

C/G G Gsus

8

77 NATALIE: Risperdal? 78 79 80 I'm a-live...

Syn, Vcl, Gtr, Hi-hat

TACET *mp* D5 C5(add9) D D5 C5(add9) D D5 C5(add9) D

81 NATALIE: (More bottles) Valium? Xanax? 82 83 84 I'm a-live...

G Gsus G Gsus G Gsus G

NATALIE: (shrugs) What the hell. (She pours out a couple of pills and pops them.)

85 86 87 88 I'm a - live—

BOTH HANDS PLAY

mf *cresc. poee-a-poo* D5 C5(add9) D5 C5(add9) D5 C5(add9) D5 *sfz*

L.H. PLAY +Drs. **V.S.**

89 90 91 92

I'm right — be — hind — you.

w/Gtr, Vcl, Syn

f A⁵ A⁷sus D/A A⁵ A⁷sus D/A

Bs.
Drs: time

93 94 95 96

You say — for-get, but I — re-mind — you. — You can

A⁵ A⁷sus D/A A⁵ A⁷sus A

Drs: fill

97 98 99 100

try to hide, — you know — that I — will find — you. — Cause if

(Syn, Vcl. out)

G D A D/A A

w/Bs.

101 102 103 104

you won't grieve — me you won't leave me be-hind...

sub. p Csus² *cresc. poco a poco* C Csus² C Dsus D Dsus² *sfz* D

Drs: fill

DR. MADDEN:

Let's just say he's eighteen now.

105 106 (falssetto) *mp* 107 108

Oh aah ooh wah

Syn.

Vcl.

(Gtr. out)

w/Cym's *p* G5 C/G G5 C/G G5 C/G G5 C/G

72
122

DOCTOR MADDEN: Isn't that when kids move out? Isn't it time to let him go?

109 110 111 112

whoa whoa No, No, No—I'm a -

+Cym. roll

G5 G7sus G5 G7sus G5 G7sus G7(no 3rd)

113 114 115 116

live—I'm a-live I am so a-live, if you climb on my back then we both—can fly. If you

etc.

w/Gtr. comp

f G Csus² G Csus² G Csus² Dsus Csus²

Bs. Drs: time w/Bs. sim.

117 118 119

try to de - ny me I'll nev - er die I'm a - live...

Gtr.

G Csus² G Csus² *mf* G

120 121 122

So a - live... I'm a - live...

C/G G Gsus

V.S.

END

BEGIN

DOCTORS

Piano/Conductor

2. MAKE UP YOUR MIND / CATCH ME I'M FALLING

Next to Normal

11

DR. MADDEN: (breathes, then)

Walk with me... Down a hall a hall that you know— at the end, there's a door, it's a

Acoustic Gtr.

Vln8va

mp

(Gtr. cont's sim.)

Vcl.

mp

+Cym. roll thru m. 20

15

16

17

18

door that you've never— laid eyes on— before....

O—pen the door....

19

20

21

22

O—pen the door.

DOCTOR MADDEN:
Can you hear me, Diana?
DIANA: Yes.

rit.

Gtr.

+Tri.

+Tri.

mf p
w/Vcl. ('Eb' only)

p

DR. MADDEN: Are you nervous?

DR. MADDEN: Good. Now.

DIANA: No.

23

Freely

24

25

26

27

Gently with pulse ♩. = 64

Make up your mind to ex -

Vib. 8va. pizz. Vcl.

Vln.

p

Gtr.

mp

Ab

Vcl.

TACET

pp

28 29 30

plore yourself. Make up your mind you have sto-ries to tell. We'll

Gb Ab FbMaj7 Gb

31 32 33 34

search in your past for what sor-rows may last, then make up your mind to be well.

mf

Dbsus2 Cbsus2 Gb/Bb Gb

END